
Making for Change

An independent evaluation of
Making for Change: skills in a Fashion
Training & Manufacturing Workshop

●
Professor Laura Caulfield
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January 2018



Acknowledgements

Project Funding:
Her Majesty's Prison and Probation Service (HMPPS)
Sir John Cass's Foundation
The Pilgrim Trust
The Sheriffs' and Recorder's Fund

Project Partners:
HMPPS - Public Sector Prison Industries, Catering and PE
HMP and YOI Downview
London College of Fashion, University of the Arts London

Main Photography:
Christopher Woloshak

Special thanks to:
The Governor and Senior Management Team at HMP/YOI Downview
Head of Prison Industries, Catering and PE, Her Majesties Prison and Probation Service (HMPPS), Ministry of Justice
Public Sector Prisons Directorate, Her Majesties Prison and Probation Service (HMPPS), Ministry of Justice
Head of College, London College of Fashion, UAL
Department of Social Responsibility, London College of Fashion, UAL
Making for Change staff at HMP/YOI Downview
Making for Change participants at HMP/YOI Downview

Printing
HMP Maidstone Print Shop
01622 775441

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CyclusOffset, an uncoated paper

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of Making for Change:
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& Manufacturing Workshop

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of fashion

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The Pilgrim Trust

Executive Summary

Making for Change Fashion Training and Manufacturing Workshop is a partnership between HM Prison Service and London College of Fashion, UAL (LCF). Making for Change takes an innovative approach in prison, linked to improving the engagement of women offenders in prison industries by providing training in fashion production skills and accrediting participants with industry-recognised qualifications; offering a route away from re-offending whilst simultaneously addressing the skills shortage within the UK fashion manufacturing industry.

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Bath Spa University were appointed as the independent evaluator for the Making for Change project at HMP Downview. The evaluation sought to investigate outcomes against the core project objectives, including:

1. Provide training that will lead towards high-quality garment manufacturing
2. Deliver industry recognised qualifications that can be replicated and rolled out to other women’s prisons
3. Source garment manufacturing jobs for the women who are eligible for release, and in so doing support the London garment manufacturing industry
4. Break down the barriers for women offenders to finding and staying in work through the development and recognition of high-quality skills as a desirable commodity within the UK textile and manufacturing industry
5. Reduce re-offending among the project participants

The evaluation collected data to assess both if and how the project had an impact, and also to identify any barriers to success. The research team gathered observational, focus group, and interview data with Making for Change participants, staff, and stakeholders. 14 women at HMP Downview, who were taking part in Making for Change, were interviewed for this evaluation.

The findings of this six-month evaluation suggest that Making for Change is making significant progress towards achieving its core objectives. Participants experience:

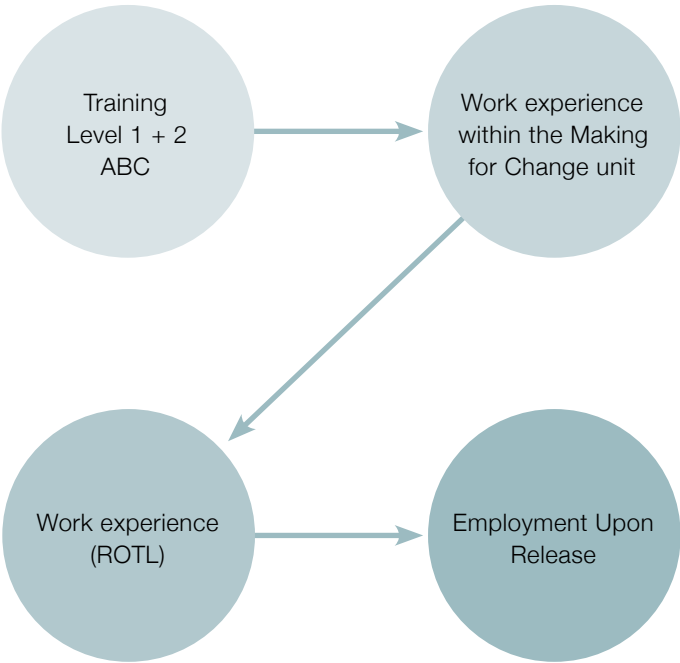
- Improvements in mental health and well-being
- Improvements in social skills and confidence
- Improved aspirations for a positive, crime-free future

In order to fully meet the ambitious and exciting aims of the project, the evaluation found that Making for Change should:

- Ensure opportunities are available to meet participants’ aspirations
- Ensure careful communication about change, expectations, and employability
- Implement a consistent definition of ‘high-quality’ garment manufacture

Model of change

By meeting its aims, implementing the recommendations of this report, and building further the work opportunities, the Making for Change model of Change would look as follows:





Recommendations

The recommendations below are based on the findings of this evaluation. The recommendations are intended to support the development of Making for Change to build upon the current positive outcomes, to do the best for the women, the prison, and society.

For the Making for Change team:

1. Consider how participants' time is structured and divided between training (via the certificate) and training (on the job through production)
2. Ensure regular and consistent communication about the structure, expectations and aims of the project, and employability opportunities. This might be through a mix of verbal communication and visual communication (e.g. wall posters)
3. Implement a system of regular feedback/feedforward to provide a space for clear communication of concerns and issues between the women and project staff
4. Make explicit to participants that the combination of the different learning and training skills being delivered, including creative, technical and speed efficiency are important for the success of their future employability

For London College of Fashion, UAL:

1. Focus on the development of external employment opportunities for the women taking part in Making for Change. Clear routes to employment are a priority for the success of the project and the future lives of participants
2. Clarify the expectations of the term 'high-quality' garment manufacturing to ensure that all stakeholders are working towards the same achievable outcomes
3. Consider options for sustaining educational support for participants on release from prison where they have not yet completed their qualification(s)
4. Continue to ensure that future Making for Change staff appointments are made with the expert input of fashion educators or fashion industry specialists
5. Develop a framework for evaluating the 'success' of client production contracts to understand both the impact on the skills acquisition for participants and the capability of the Manufacturing Workshop to respond to varying orders

For the prison:

1. Acknowledge the successes of Making for Change highlighted in this evaluation
2. Procure some of the project income to support external staff salaries
3. Reward participants for good work by formally agreeing incentive days and bonus payments

For the Prison Service:

1. Ensure that the work towards offering an increased exposure for women to prison industries is continued.
2. Ensure that all offenders have access to work experience, training and life skills regardless of their gender

Research Team

Principal Investigator: Professor Laura Caulfield PhD is an expert in the evaluation of creative programmes within the criminal justice system. She has designed and conducted numerous research evaluations and has received funding from the Home Office, Economic and Social Research Council, the National Criminal Justice Arts Alliance, the NHS and several third-sector organisations. Laura's work is published widely in academic, practitioner, and public arenas. In November 2016 she was invited to speak at the House of Lords about her work on the arts in criminal justice. She is an expert in research design and methodology, and the author of 'Criminological Research for Beginners' (Routledge, 2014, 2018). Laura is a highly experienced researcher in mixed-methods evaluation with significant expertise in conducting high-impact research across the creative arts in criminal justice settings. She is currently Director of the Institute for Community Research and Development at the University of Wolverhampton. Laura was Assistant Dean (Research & Postgraduate) in the College of Liberal Arts at Bath Spa University when this evaluation was conducted.

Co-Investigator: Kerry Curtis is Assistant Dean in Bath School of Art & Design. Kerry studied MA Mixed Media Textiles at the Royal College of Art in London and subsequently developed a successful profile in industry working with design houses and clients including: Ferretti, Valentino, Nina Ricci, Phoenix, Chloé, House of Jazz, Peter Jensen, Ghost, Luella Bartley, and Dai Rees. Kerry has also taken on exciting work outside the world of fashion, including creating illustrations for books and magazines, an embroidery for a restaurant canopy, an animated embroidered narrative for pop group Ladytron's 'Evil' video, styling for Channel 4 and ITV idents. Parallel to designing for fashion, she undertook teaching as a visiting lecturer at the Royal College of Art, Central Saint Martins and Ravensbourne College of Design and Communication and Bath Spa University, before moving into her current role. In addition to an academic career, Kerry continues to create work, undertake commissions, and work as a freelance consultant to the fashion industry, most recently Adidas by Stella McCartney.

Research Assistant: Ella Simpson is a PhD researcher and Lecturer in Criminology at Bath Spa University. Ella's PhD research is concerned with the role of creative arts interventions in prisons, with a particular focus on the role of the practitioner in engaging prisoners. Ella is an established creative arts facilitator with several years of experience in designing and delivering creative arts interventions in prisons and other custodial settings. Ella has recently completed work on an evaluation of a music programme run by Birmingham Youth Offending Service.

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Making for Change

Project Summary

Making for Change Fashion Training and Manufacturing Workshop is a partnership between HM Prison Service and London College of Fashion, UAL (LCF). Making for Change takes an innovative approach in prison, linked to improving the engagement of women offenders in prison industries by providing training in fashion production skills and accrediting participants with industry-recognised qualifications; offering a route away from re-offending whilst simultaneously addressing the skills shortage within the UK fashion manufacturing industry.

The Workshop provides a safe space for women at HMP Downview to learn and develop skills which lead towards Level 1 and Level 2 ABC qualifications in Fashion & Textiles. The Workshop also produces items for commercial customers, providing participants with real work experience as part of their training.

Participants learn how to manage, plan and use their time constructively, how to behave in a professional environment, and how to motivate themselves to complete work tasks and learning activities. As well as gaining life and employability skills, Making for Change aims to assist participants in building the emotional, intellectual and spiritual strength that can help to make them resilient against re-offending.

LCF envisages that by May 2020 the fashion manufacture Workshop's commercial staffing costs will be largely self-sustaining as a social enterprise initiative. To some degree, the project's overheads (including the commercial staffing costs) will be met from the project's own income stream, by 2020, generating orders for clothing and other textile products from commercial industry partners. A consultant with appropriate specialisation is working with the Workshop to improve its efficiency and the output of business products – in short – so that customer orders are fulfilled more efficiently, with dexterity and to a higher rate of customer quality expectations. The Consultancy outcome will focus on the delivery of a teamwork development plan, a skills matrix and manufacturing workshop development plan, aimed to improve the team's skills, competencies and efficiencies as well as improve customer responsiveness and produce better quality products. The team have already implemented a new strategy regarding team

ownership within the production cycle as well as measuring timings and tasks within the process. A bespoke development plan will be delivered to the workshop at the end of the consultancy period that aims to improve practice, efficiency and quality of the production process and output.

LCF aims to create a model which can be extended by LCF and partners such as the Ministry of Justice at additional locations across the HM Prison Service estate, while supporting a greater number of offenders interested in fashion and fashion manufacture. Furthermore, LCF plans to develop the project further, by locating in multiple community settings, attempting to reach the most vulnerable, disengaged and economically disadvantaged members of our communities in London.

External Project Developments

Based on the success of the Workshop within HMP Holloway, LCF is working with Poplar Housing and Regeneration Community Association (HARCA) and other partners, to create a community-based fashion training and manufacture facility, in Poplar, to support graduates of the HMP Downview Workshop, together with other ex-offenders, to gain further training, work placements and employment upon release. The Workshop will be located at Poplar Riverside, and is due to open in 2019. This development, called Fashioning Poplar, will transform a disused 1,500m² brownfield site neighbouring the A12 in Poplar, in the London Borough of Tower Hamlets, into a vibrant community-focused training and manufacturing unit for the East End. Fashioning Poplar will consist of a unique Fashion and Makery Hub, combining fashion design, enterprise, tech, making, manufacturing and markets. It will be embedded within the community of Poplar, providing jobs, training and creative workspaces for local people from every walk of life.

The Making for Change initiative is central to Fashioning Poplar. Fashioning Poplar's Making for Change project is designed specifically to engage, train and employ female ex-offenders as well as participants from local, marginalised community groups in east London.

At the time of writing this report, the Workshop had just completed a coordinated range of about 40 products, all designed in-house, which were displayed at LCF's Centre for Fashion



Enterprise's Manufacturing Trade Show on 11th July 2017 in York Hall, Bethnal Green. This high spec range was produced to show potential clients at the trade show and included daywear, homeware and fashion accessories. The range was well received and 50 new contacts were made. One of the women working in the Workshop was recently made eligible for 'release on temporary licence' (ROTL) and so joined the team in working at the show.

Between May-July 2017 Working Chance¹ ran three day-long workshops for Making for Change participants. These focused on 'employability skills, confidence building, getting a job with a conviction and exploring the many different career paths within the fashion industry'. The workshops included input from external speakers from the fashion industry. Feedback collected by Working Chance notes that attendees found the sessions highly engaging, useful, and helpful in building confidence. These workshops are an initial development towards creating a more formal relationship with Working Chance. One of the long term aims of developing the relationship with Working Chance is for them to work in a mentoring capacity with the women participants post-release.

Work has been underway since Summer 2017 to develop ROTL placements within the technical teams at London College of Fashion, UAL. This pilot scheme has seen one participant successfully engage since September 2017 and has since moved to another department and specialism. There are more placements due to continue in 2018, supporting up to three women at LCF to build on their knowledge and experience, whilst building confidence in their skills ability. This experience is articulated within an Induction and Progression Pathway Programme which is being introduced to new participants within the project.

1. Working Chance are the UK's only recruitment consultancy supporting women leaving the criminal justice and care systems into great jobs with mainstream employers. www.workingchance.org



Project Objectives

- ① Develop a programme of training that will support the skills development of up to 30 women prisoners in the HMP Downview Workshop that will lead towards high-quality garment manufacturing, so that after a minimum period of six months they are enabled to manufacture commercial orders to an appropriate standard/speed.
- ② Create a training model and deliver industry recognised qualifications that can be replicated and rolled out to other women's prisons in the UK, thereby boosting London and UK garment manufacturing as a whole.
- ③ Source garment manufacturing jobs for the women (upon completion of the training) who are eligible for release (either on temporary license or at the end of their sentence) and in so doing support the London garment manufacturing industry through the supply of new talent/skilled workers.
- ④ Break down the barriers for women offenders to finding and staying in work through the development and recognition of skills as a desirable commodity within the UK textile and manufacturing industry.
- ⑤ Aim to reduce re-offending among the project participants to a level in comparison to the national re-offending rate. This will be measured through tracking the participants, where possible, for two years following release.

Key Outcomes

- ① A team of experienced, industry-specialized trainers and coordinators, site-based at the prison Workshop.
- ② Continuous delivery of high-end skills and training, including: timing, dexterity, quality processes and specialist knowledge.
- ③ Some specialist and industry-standard machines, tools and other equipment.
- ④ Continuous improvement of learners' technical expertise throughout the Training and Professional development process, reaching industry-standard quality requirements.
- ⑤ A tailored approach to the support of learner, and other monitoring and progress of their developing skills, carried out by the expert-team.
- ⑥ Provide an increasing range, across an appropriate geographic area, of good quality work placements (work experience, paid or unpaid, placements etc), for female prisoners (e.g. ROTL).
- ⑦ A structured process of monitoring, tailored support & coaching and regular reviews of learners' development before, during and after release. (Role: Working Chance)
- ⑧ An independent academic evaluation carried out which focuses on change management, a agency, resilience and coping strategies through the acquisition of skills, creativity and subsequent employability.



“Participation in
creative activities
increases confidence
and social skills.”

- Baker & Homan, 2007; Bilby et al, 2013;
Bruce, 2015; Cheliotis, 2014; Cox & Gelsthorpe, 2008

Evaluation and Research Context

Funded and sponsored by the Ministry of Justice, London College of Fashion, UAL commissioned an independent evaluation of the Making for Change project. Bath Spa University were appointed as the independent evaluator through a competitive tendering process. The evaluation data were collected between January 2017 and May 2017. While this enabled evaluation of any short-term impact of the project, it did not allow for assessment of the longer-term impact.

Women in the Criminal Justice System

There have been significant rises in the numbers of women in prison in England and Wales over the past two decades: in 1997 the mid-year female prison population stood at 2,672, and in November 2017 this figure was 4048 (Ministry of Justice & National Offender Management Services, 2017). While this has levelled out in recent years this rise, coupled with the levels of need seen in the women’s prison population, has presented challenges for a system originally designed to respond to the needs of men.

While the number of women being incarcerated has risen, the actual nature of women’s offending has remained relatively stable (Ministry of Justice, 2016) with most known female offending at the minor end of the scale (Ministry of Justice, 2015; Prison Reform Trust, 2005). Proportionately, women are more likely to be prosecuted for non-violent offences such as theft and fraud, with men more likely to be prosecuted for sexual and violent offences (Ministry of Justice, 2016).

Women in contact with the criminal justice system have particularly high-levels of need. In 2009, analysis of the Offender Assessment System (OASys) data of almost 12,000 women under the supervision of probation in England and Wales showed that 89 percent of women had at least one area of need, with significant proportions having multiple needs (Social Exclusion Task Force, 2009).

Employment and Skills

Far greater proportions of offenders are likely to be unemployed, and for longer periods of time, compared with the general population. Figures published by the Prison Reform Trust in

2016 showed that only 32% of prisoners in England and Wales had been in employment in the four weeks prior to custody and this figure was only 19 percent for women in custody. The Social Exclusion Task Force (2009) reported that 32 percent of women offenders had significant problems relating to work related skills, compared to 20 percent of adult male offenders. Thus, while unemployment figures are high for offenders, there may be different reasons behind this for male and female groups. Overall, it is thought that women offenders have more unmet need in the area of education, training, and employment than men (National Offender Management Services: NOMS, 2008). Poor employment history has been clearly identified as a criminogenic need for women (Hollin & Palmer, 2006).

It is widely accepted that employment is one of the major factors in improving rehabilitation and resettlement, and combating re-offending. Aside from the very significant issues of resettlement and re-offending, lack of employment and even the wrong employment can have a number of far-reaching effects on individuals and their families (Caulfield & Wilkinson, 2011). However, ‘in too many prisons, work remained mundane and repetitive’ (HM Inspectorate of Prisons, 2016: 43) and ‘is rarely linked to resettlement objectives’ (Prison Reform Trust, 2017: 15).

Unemployment not only has a range of negative impacts upon an individual’s mental and physical health, but also impacts negatively on the children of long-term, unemployed people. Even where individuals do find employment, the suitability of that employment is important to consider. The background of employability and training in prison often focuses on what jobs might be available, rather than what is suitable for a particular individual. However, employment that utilises individual’s skills and strengths is associated with much greater satisfaction, better employment stability, and greater mental well-being. Aspiring to achieve, and succeeding, is associated with significant well-being (Sheldon and Kasser; 1998).

Desistance from Crime

Desistance Theory provides a useful and appropriate framework within which to evaluate and contextualise the Making for Change project. ‘Desistance is the process by which people who have offended stop offending (primary desistance) and then

take on a personal narrative (Maruna, 2001) that supports a continuing non-offending lifestyle (secondary desistance)’ (Bilby, Caulfield, & Ridley, 2013:13). There is some evidence to suggest that creative and skills-based interventions within criminal justice settings contribute to secondary desistance in particular (Caulfield, Wilkinson, & Wilson, 2016; Cheliotis, 2014; Henley, 2012). This is in addition to the importance – discussed above – of employment in reducing the risk of reoffending.

Newman (2002) suggests that participation in the arts reduces risk factors and increases protective factors, including social support (Cursley and Maruna, 2015) and new role models in their peers and art facilitators (Viggiani et al, 2013). There is significant evidence that participation in creative activities increases confidence and social skills (Baker & Homan, 2007; Bilby et al, 2013; Bruce, 2015; Cheliotis, 2014; Cox & Gelsthorpe, 2008;). For example, in Caulfield’s (2011, 2014) longitudinal evaluation of an art residency at HMP Grendon, participants showed significant increases in creativity and technical abilities and subsequently an increase in confidence. Similarly in Cursley and Maruna’s (2015) Changing Tunes evaluation, participants’ improvements in musical ability appeared to improve their self-confidence in rehearsals and performances. Increases in the confidence of offenders lead to a better, more constructive use of their time. Combining creative and technical skills, and employment-focused elements in Making for Change presents an interesting opportunity for prisoners and prisons.

While there is some research on the role and impact of creative and skills-based interventions within criminal justice settings, there is limited research on projects working with women in prison (Caulfield, 2015). Despite increased interest in the role of the arts in criminal justice, Albertson (2015) highlights that much research literature has failed to include the experience of the experts themselves: the testimony of the individuals taking part in these projects. Furthermore, Making for Change is an innovative project, seeking to improve the engagement of women offenders in prison industries, , by bringing together skills-based, industry-focused, and creative skills, and as such has not previously been the subject of academic research. This evaluation will therefore add to academic knowledge on ‘what works’ with women in prison - highlighting the voice and experience of the women themselves - and specifically whether a fashion and manufacturing project can have an impact.

The key aims of the evaluation were to measure progress against the project objectives, by investigating:

1. How far the project addresses participants’ needs and aspirations; identify potential journeys towards desistance from crime
2. Self-reported change over time in creative and skills development; personal well-being; relationships; aspirations for the future
3. How learning is assessed in a manufacturing unit
4. The relationship between the project and employability and industry needs
5. Further education, training, and employment

The evaluation was intended as a form of ‘action-research’, providing evidence-based recommendations for the continued development of Making for Change. The evaluation therefore provides robust information on what does and does not work in the project in order to feed into the continued development and success of the project.

“Women offenders have more unmet needs in the area of education, training and employment than men.”

- NOMS ref

Methods

Data Collection

Interviews and Focus Groups

Conducted with project participants, staff and key stakeholders, coupled with observations of the work where appropriate, interviews and focus groups provide rich and meaningful data. These methods enabled the research team to gather information about the way in which the project has been developed, implemented and managed, and the impact on those involved: including on skills developments and future pathways, resilience and wellbeing, and relationships. The findings from this data will help improve efficiency and project quality in addition to recognising the participant-voice. The evaluation team investigated which factors had most contributed to any developments against key outcomes, and which factors were potentially a hindrance to this, in order to provide the project leaders with information relevant to on-going project development and sustainability.

The semi-structured interview schedule asked participants to discuss: their introduction to and experience of the project; creative and skills developments; the relationship between the project and other areas of life; change over time in skills; personal well-being; relationships; aspirations for the future.

Informal interviews with project staff covered: the on-going development of the project; the project structure and clients; the project development needs.

Assessment of Learning in the Manufacturing Workshop

To understand the learning gained in garment production and how this is measured, the research team considered:

- Level 1 Award portfolio submissions, additional supplementary work, and the Learners' Unit Achievement Checklist;
- The External Moderator report validating the high quality of the outputs for the Level 1 and;
- Industry Advisor comments on the high standard of the technical folders (produced as part of the Level Awards).

To understand the learning gained and/or success in producing commercial orders and how this is measured the research team considered:

- Comments from the women interviewed and through responses in the Creative Survey;
- Observational investigation of the production samples held at the Manufacturing Workshop;
- Discussions and email exchanges with Making for Change staff;
- Product Evaluation questionnaire focusing on clients 'Ragged Priest' and 'Fara';
- Industry Advisor comments on the orders witnessed to date.

Creative Survey

The creative survey was a set of questions designed by the research team to explore participants' experiences of skills development through the creative projects. The survey was intended for participants near completion of the Level 2 Award. The survey asked participants about their skills development through the creative project(s), the creative process, and participants' experience of working in this way.

Mapping the Project: Employability and Industry Needs

The employability focus of the project was mapped against industry needs through observation of the project, the manufacturing and education outputs, discussion with project staff and the external consultant, and feedback from clients.

Further Education, Training and Employment

The evaluation team had aimed to record participants' progression to further education, training and employment. This data was to be obtained from project staff. However, the short-term nature of this evaluation meant this data was likely to be limited.

Relatively small numbers of women are taking part in the project. Collecting in-depth qualitative information on participants allows deep and meaningful data to be collected. The number of participants, and variation in length of participation in the project, mean that quantitative measurement of change-over time (for example, in resilience and well-being) would not be robust. Participant numbers are insufficient for statistical analysis of reconviction data at this stage. However, the research team are highly experienced in quantitative methods and are advising the project team on collecting data suitable for future quantitative analysis (e.g. via the Ministry of Justice's Data Lab).



Participants

The research team interviewed 14 women, nine of whom also took part in a focus group. The women ranged in age from 21 to 56 years old (mean age 35.36 years). For this type of qualitative data collection, a sample of 14 is more than enough to allow for in-depth analysis.

Ethics and Access

Approval for the evaluation was received from National Offender Management Services (NOMS) National Research Committee on 26th October 2016. Ethics approval was received from Bath Spa University on 2nd November 2016, prior to any data collection. The ethics application was assessed against the University's ethical framework and the evaluation adhered to the ethical guidelines of the British Psychological Society.

Participants were provided with clear information about the evaluation. All participants remain anonymous – no personal information was disclosed. Participants were clearly informed about any circumstances when confidentiality could not be maintained, (e.g. if risk of harm to others, themselves or in relation to safeguarding issues, was suspected). The work adhered to Bath Spa University's Research Data Policy and general Data Protection Policy.

Data Analysis

Interviews were audio-recorded and transcribed. The transcripts were analysed through a process of thematic analysis (Braun & Clarke, 2006; Caulfield & Hill, 2014). Analysis began with a coding process involving working line-by-line through the entire body of data, initially led by themes identified through the literature. Subsequent to this a data led approach was applied to the transcripts. The initial themes acted as a basis for coding, supplemented by new themes emerging during the in-depth coding process. This facilitated a rigorous analysis of the experiences of participants and function of the project. Key themes and insights that emerged from the analysis helped the evaluation team to reach meaningful evidence-based conclusions.



The Countess of Wessex

Discussion of Findings

This is an ambitious and multifaceted project. The aims to develop a replicable industry standard programme of training to boost UK garment manufacturing, to source and secure skilled employment for offenders, and to reduce re-offending, are inter-woven. Other prison service models offer some similar ambitions acknowledging the link between skills and desistance. This project, however, identifies external factors such as a skills shortage in UK manufacturing and the potential LCF social enterprise manufacturing unit in Poplar Riverside.

Making for Change at Downview is not alone in the prison service for developing skills in fashion or textiles. Manufacturing units such as the Blue Sky Inside, ‘Stitch in Time’ project at HMP Bronzefield², and social enterprise companies such as Behind Bras and Fine Cell Work³, develop production skills in these areas with offenders, with the overarching common goal to support offenders towards desistance from crime. However, in the Making for Change project the aims are wider than supporting the offender, the project also aims to contribute towards resolving a skills gap in the London garment manufacturing industry through the supply of new skilled workers. During the early stages of the project, we were not able to ascertain the success of this contribution to the industry skills shortage. It does highlight the requirement of the project to have good external industry links and/or the realisation of the Poplar Riverside external Manufacturing Workshop.

Interview and Focus Group Findings

Presented on the following pages are the results of the qualitative analysis of the interview transcripts and focus group, detailing the voice and experience of the women taking part in Making for Change. This section presents findings from 14 women interviewed as part of the evaluation.

The thematic analysis identified five themes: well-being; aspirations; relationships; personal and skills development; and ways of working. Each theme is discussed with reference to the literature to provide context to the findings. Illustrative quotes are provided throughout this discussion of findings.

2. www.blueskydevelopment.co.uk (2017) (Accessed: 6 July 2017)

3. www.behindbras.org.uk (2017) (Accessed: 6 July 2017)
www.finecellwork.co.uk (2017) (Accessed: 6 July 2017)

Well-being

Mental health problems are associated with increased risk of reoffending in criminal populations. Large numbers of women in contact with the criminal justice system present significant emotional, personal, and mental health issues, and female prisoners have a greater incidence of mental health problems than male prisoners (Palmer, Jinks, & Hatcher, 2010; Shaw, 2001; Teplin, Abram, & McClellan, 1996). The mental health of women in contact with the criminal justice system is typically characterised by high levels of depression and anxiety, substance abuse, personality disorders, and considerable amounts of self-harming behaviour (Gorsuch, 1998), and incarcerated women are more likely than incarcerated men to be diagnosed with severe mental illness (Teplin et al., 1996) or to have ever made a suicide attempt (Leigey & Reed, 2010). A lack of provision, treatment, and services to address women’s mental health problems, from anxiety disorders and depression through to more severe psychiatric diagnoses, have been consistently raised in the research literature (cf. Caulfield 2016).

11 of the 14 women interviewed spoke directly about the impact of the project on their mental health and well-being. For ten of these women this was in entirely positive terms:

“I was very, very, very depressed, I was on depression tablets” “for the first time I sort of had a bit of hope about the future” - *Participant 2*

“it’s helped me a lot like with my mental health as well.” - *Participant 4*

The women spoke about the improvements in their well-being in various terms. For example, about the value of Making for Change in providing work - and hence structure and focus - to their day:

“I’m not on the antidepressant, because when I come to work it’s not even being in prison, I’m in a working environment, yeah, being productive, feeling that self-worth as well, having my confidence back.” - *Participant 2*

“I’ve worked for 33 years of my life and I’m sitting down here doing absolutely nothing. I was getting frustrated, I was becoming depressed.” - *Participant 6*

The women spoke about Making for Change as making them feel like they’re not in prison, and the positive impact of this on their well-being:

“when you’re in here, you don’t feel like you’re in prison. When you’re leaving, you think, I’m going back to the landing, and in the morning, when you get up, you think, yes.” - *Participant 5*

“in here, it’s totally ... you’re in a different world entirely. It’s not like prison” - *Participant 6*

This idea of Making for Change providing a safe and positive space, and a space that provided some ‘normality’ (Participant 13) within the prison was discussed by eight women. For Participants 12 and 1, this was directly attributed to the people they encountered within the project (discussed further below, under ‘Relationships’):

“there’s no officers here. People from outside, people not wearing uniform, it makes you more comfortable, more relaxed.” - *Participant 1*

“I was really unhappy” (when I came into prison). (Since taking part in the project) “It really changed it because right now I’m coming out, talking to people, meeting people and everything; I don’t even want to go to my room no more.” - *Participant 12*

In contrast to the very positive experiences of Making for Change reported by most women, one woman reported feeling that “I don’t think it’s good for my mental health” - Participant 9. Participant 9 discussed how she had initially found the project a very positive experience, but had more recently come to dislike attending. She attributed this to a change in the model of working. This is discussed further under ‘Ways of Working, below.

While Making for Change was not designed as a programme to target women’s well-being needs in prison, it is clear that the majority of women engaged in the project experience it in a way that is beneficial for their health and well-being. There is evidence to suggest that prison has a negative impact on mental health (Armour, 2012). This, plus the negative impact of unemployment or poor employment, and the incidence of mental health and well-being issues in a women’s prison, means there are significant challenges being faced. One of the factors likely to explain the reported improvement in well-being is that the women are using and developing their skills and abilities, which results in

greater mental well-being. In addition, aspiring to achieve (discussed below), and succeeding, is associated with significant well-being (Sheldon and Kasser, 1998). Participation in creative programmes has been shown to reduce risk factors and increase protective factors for mental health and well-being, including social support (Cursley and Maruna, 2015), with social barriers broken down in the spaces created in arts programmes. The evidence here suggests that Making for Change supports increased well-being in this way.

Creative projects are thought to offer a safe space (Cox & Gelsthorpe, 2008) away from everyday life challenges (Wilson et al, 2009). The positive regulation of emotions has been linked to increased well-being and decreases in anger and aggression through participation in arts-based projects (Wilson et al., 2009; Miles and Strauss, 2008).

Building and maintaining positive emotions is crucial to counteracting stressful life experiences and building resilience (Rutten, 2013). Resilience refers to ‘the capacity of a system, enterprise or person to [find] and maintain its core purpose and integrity in the face of dramatically changed circumstances’ (Zolli & Healy, 2012: 6) and is an important factor in lifelong health and well-being, thought to help explain how individuals deal with challenges throughout life. Existing research has noted that participation in creative projects increases offenders’ ability to deal with personal problems (Wilson et al, 2009; Henley, 2012; Viggiani et al, 2013) and improves coping (Miles & Strauss, 2008) – factors core to resilience.



“I was very, very, very depressed... I sort of had a bit of hope about the future”

- *Participant 2*

Aspirations

As noted in the introduction to this report, aspiring to achieve, and succeeding, is associated with significant well-being (Sheldon and Kasser; 1998). Having aspirations treated seriously and supported is particularly important as it is viewed as central to achieving lasting change in offender populations (HMI Probation, 2016).

Ten women spoke about the relationship between Making for Change and aspirations for their future, and some alluded to the relationship between aspirations, hope, and well-being:

“I think this project, it changes people, it changes your mood, it changes yourself within you and then you see the future in it, the thing that you learnt” - Participant 1

“It’s changed my outlook on my future” “it has completely changed my future” - Participant 3

Unlike many of the creative and skills-based projects the research team have experience working with, the majority of women involved in Making for Change had a desire to directly use their new skills in the future. In this way, there is a very clear opportunity for the project to have an influence on the future of the participants.

“I can do this, I can be in this field then in the future”
- Participant 2

“I’ve got to get funding to get a sewing machine and overlocker. I would love to have a market ... well a stall...to make cushion covers, curtains.”
- Participant 13

It is clear that Making for Change – the project, the staff, and London College of Fashion, UAL – treat the aspirations of the women seriously and support these aspirations. The importance of the achievement of the women’s aspirations should not be underestimated. Nugent and Schinkel (2016) warn that ‘In the face of the strain created by their inability to achieve their aspirations, they (ex-offenders) might also return to....crime’ (575:2016). This places a considerable responsibility on the project to fulfil its aim to ‘source garment manufacturing jobs for the women’.

When discussing their aspirations for the future, the passion from the women was clear. While some of the women spoke about working for themselves, some spoke about hoping that they would find work after prison via connections through Making for Change:

“It would be good if there was, I don’t know, some sort of connection through to another unit outside that you could get a job in doing ... that would be really good.” - Participant 4

The hope for work ‘on the outside’ as a direct result of taking part in Making for Change, was a desire but also a source of anxiety for some women. This is discussed further below in the ‘Ways of Working’ section.

It is useful here to place these findings in the context of the Good Lives Model (GLM: Ward, 2002). The GLM is a strength-based rehabilitation framework, which recognises the need for a holistic approach to offender rehabilitation. The GLM is centered around the concept that successful rehabilitation is contingent

on building capabilities and strengths in people. The GLM promotes rehabilitation that is responsive to offenders’ particular interests, abilities, and aspirations. The GLM rests on the premise that offending behaviour occurs when individuals lack both internal and external resources necessary to satisfy their needs using pro-social means. Ward and Steward (2003) thus explain criminal behaviour as a maladaptive attempt to meet life values.

The GLM highlights that successful rehabilitation should not only equip offenders with the knowledge and skills needed to satisfy their life values, but also the opportunities and resources (in ways that do not harm others). The findings in this section suggest that the knowledge and skills to meet the aspirations of the women are being met.

This short-term evaluation has not been able to fully address whether the project yet provides the opportunities and resources to realistically rehabilitate the women taking part in Making for Change. However, three women expressed their thoughts about the role of Making for Change - and London College of Fashion, UAL more broadly – in supporting the women’s future aspirations. Some of the women had an awareness of potential links and opportunities being developed by LCF but were concerned that links to employment opportunities were not clear.

“I wish that they have more clear answer for the future plan.” - Participant 1 (Participant 1 wants to go into the fashion manufacturing industry in the future)

“that would be good, to get more information” (about opportunities on the outside) - Participant 2



“other ladies that would like to go into it more into the community to rehabilitate them, they don’t really have that opportunity.” - Participant 10

However, towards the end of this evaluation, Working Chance visited Making for Change. Although only one woman spoke about this (most were interviewed before the visit from Working Chance), it is clear that this connection to potential future employment is important:

“yesterday we had Working Chance... he came in yesterday to give us a talk, which was quite inspirational and motivational. We needed that and that really boosted our confidence.” - Participant 10

“It’s changed my outlook on my future... it has completely changed my future.”

- Participant 3

Relationships

Newman (2002) suggests that participation in creative programmes reduces risk factors and increases protective factors, including social support (Cursley and Maruna, 2015) and new role models in their peers and art facilitators (Viggiani et al, 2013).

10 of the 14 women who were interviewed spoke about relationships in relation to their involvement in Making for Change. It was clear that many of the women found the project a form of social support:

“we really are really close. We all get on really well” - *Participant 4*

“it makes me strong, we are all a little community inside the prison”
- *Participant 3*

However, some of the women were also open in discussing that sometimes conflict did occur:

“I’m close with a lot of the girls, but the main thing is, even as ... because we’re women, we will clash, we will have times when we clash....But the main thing is, it’s about being civil and courteous and I think we’ve got that.”
- *Participant 2*

The project, for some, was able to provide some common ground helpful in overcoming conflict:

“Because I’ve had a couple of issues with one of the women in here and I mean it’s not like we’re friends, but we’re on mutual ground when we’re in here. So it’s like, “I’m going to stay out of your way, you’re going to stay out of my way, we’re not going to provoke each other but we have to work together.” - *Participant 3*

Developing the skills to work effectively in a group is discussed more below in the ‘personal and skills development’ section of the findings. Interestingly, one woman noted the skill and support of the Making for Change staff in helping the women overcome some of the personal and social issues in the group:

“If it wasn’t for (Project staff name) and (Project staff name) in that sense, being who they are I wouldn’t have stayed on for as long as, because for me respect is respect due, you know, and they treated everybody equally”
- *Participant 2*

The women were overwhelmingly positive about the support and attitude of the project staff:

“I feel more relaxed and more trusting, and they’re not officers, do you know? You can trust them and talk to them like normal.” -
Participant 1

“you can open up, you can ask them questions, you can talk and you can relate in that sense.” - *Participant 2*

The findings here add support to previous literature that has begun to demonstrate that the most powerful bonds that form may be between the programme facilitators and the offenders (Henley, 2012).

“...it makes me strong,
we are a little community
inside the prison.”
- *Participant 3*

Personal and Skills Development

There is significant evidence that participation in creative activities increases confidence and social skills (Baker & Homan, 2007; Bilby et al, 2013; Bruce, 2015; Cheliotis, 2014; Cox & Gelsthorpe, 2008;). Indeed, in Cursley and Maruna’s (2015) Changing Tunes evaluation, participants’ improvements in musical ability appeared to improve their self-confidence in rehearsals and performances. Increases in the confidence of offenders can lead to a better, more constructive use of their time.

The women interviewed here spoke about changes in confidence, behaviour, and the development of practical skills. Ten of the women interviewed spoke specifically about increases in self-confidence. Six women spoke about new confidence in the skills they had developed through their involvement in Making for Change.

“So I can confidently ... I mean we do ... definitely I do make mistakes but it has made me really confident and I can operate a proper industrial sewing machine” - *Participant 6*

“I can now use the machine confidently. I can treat the machine confidently. I can cut, I can pattern cut... I have achieved so much.”
- *Participant 10*

The women spoke about development of confidence with sewing, design, and manufacturing skills, as part of a general development in confidence:

“It’s made me believe I can do stuff I didn’t think I could do”
- *Participant 11*

“when you’re in here, you think, you know something? I can do it.” “I’ve got confidence now.” - *Participant 5*

Previous research has suggested that for many prisoners, taking part in a creative programme in prison may be the first time they have felt a sense of achievement and that this is related to increases in confidence (Caulfield, Wilkinson, & Wilson, 2016).

“I think a bit of confidence in my ... because I lacked confidence.... so I’m proud that I completed what I had to complete” - *Participant 13*

“Seen them in all the magazines, I’m like I made that.” “Oh my word... It was like pride.” - *Participant 3*

Four women spoke directly about changes to their behaviour, attributing this to their participation in Making for Change. Indeed, Participant 11 spoke about how she had “learnt how to sew and I’ve learnt patience from this”. This was echoed by other women:

“I’ve learnt patience in this place... I’m a lot calmer.” - *Participant 3*

“Personally, it’s made me a tolerant person. It’s also made me a patient person” - *Participant 6*

“It’s improved my behaviour as well.... before I wouldn’t have any problem with reacting to a certain situation and getting on basic or being sent to segregation... but working here....a lot of situation that would get my blood boiling before, I can walk past it or not react to it because I know the consequence of what I’d be losing” - *Participant 2*

“I was, like, the fieriest person...I would boil over anything stupid. Now, I’m like, “Yes. It’s cool...I’m, like, calm.” - *Participant 11*

Indeed, the calming effect of participating in arts and creative programmes has been reported in previous research (Caulfield, 2014) and is thought to be – at least in part – attributable to the absorbing nature of the work (Wilson, Caulfield, & Atherton, 2009). Nugent and Loucks (2011) and Blacker et al. (2008) suggest that the arts can provide an effective way of dealing with anger and aggression, a trait often linked with antisocial and criminal behaviour. The quotes provided above add some support to these findings. As Caulfield (2014: 22) notes, ‘Expressing anger and frustration through art instead of through negative behaviour towards others or objects is positive for both the individual and the whole prison community’.

Ten of the women interviewed spoke specifically about increases in self-confidence.

“I’ve learnt patience in this place... I’m a lot calmer now.”
- *Participant 3*



Ways of Working

Eight women spoke about issues that can be broadly categorised as ‘ways of working’. This includes their experiences working with Making for Change staff, and the changes to Making for Change that occurred during the course of this evaluation.

It is clear from the ‘Relationships’ section, above, that the women taking part in Making for Change value the support of the project staff. As the project scale developed and expanded over the six months this evaluation was being conducted, more staff were employed.

“it’s good to have a couple more teachers” - *Participant 7*

However, during the focus group the women expressed concerns about receiving ‘mixed messages’ from staff in the project. The women cited several examples where one member of staff had communicated one aim, while another had communicated a different aim. The women also voiced concern at the integration of new staff into the project, noting the time it can take to embed a new person into working in a prison. Two women noted at interview their varying experiences with different Making for Change staff:

“(Project staff name). She will be the only person who will actually say, oh, that’s lovely, well done, that’s been made beautifully. Good, you’re getting on with it well. She’s the only one who will really give us that positive, compared to the other three staff.” - *Participant 8*

“If this course was run by (Project staff name) and all the staff were like (Project staff name), I’d be fine.” - *Participant 9*

“I think we should communicate more and communicate better....so that way everyone knows where they’re going wrong and what you can improve on. If no one talks about it how are you going to improve.” - *Participant 9*

As mentioned earlier (in the project summary section of this report), the model of manufacture employed in Making for Change changed during the course of the evaluation in response to external consultancy advice. This was raised by the women during the focus group, who noted concerns about the way the changes had been communicated. The women noted feeling unclear about the changes to the project as a result of introduction of the new model of working. For example, how the balance between the educational elements of the project and manufacturing elements are now to work.

During the focus group some of the women expressed dissatisfaction at the new way of working. While adapting to change is often a challenging process, at least two women suggested they wished to leave the Workshop as a direct result of the new working model. The new model involves women working in small mixed-ability manufacturing teams (four women). The women described how in some teams, to avoid their group being slow at producing items, the more able women were completing the majority of the work. There were concerns that the project staff would now see only the work of the more able/experienced women. The women voiced their concern that the project is no longer a positive place and no longer good for their well-being. However, some of the women spoke about the usefulness of the teams in helping other participants to develop their skills. The women agreed that all team members should be at a basic level of competence.

At interview, however, two women praised the new model:

“I quite like this sort of, you know, you go and collect your bundle, there are four or five cushions that need to be made up per bundle, and then you’re working in a team in a three, so within the three there’s good communication between the three of us” - *Participant 8*

“we were all strewn around the workshop and really....But now it’s good because we’re all working as a team” - *Participant 7*

Participant 8 did though note her awareness that “This sort of thing works for some people and it doesn’t work for others, but for me, I enjoy this.”

Rather than the change itself, the issue here appears to be about communication of changes. Humans are often resistant to change, and issues that might seem small or insignificant in the ‘outside world’ can be magnified in prison settings.

As an additional note, the interview with Participant 14 was conducted just as she had decided to leave the project. As such, many of the main interview questions were not asked and the interview focused on her decision to leave. She reported that she did not feel the Making for Change project was right for her. She commented that:

“it has a purpose and it’s really good and I’m glad the majority of the girls like it. I like it, even now I really do like it, it’s just that I can’t sit and settle.” - *Participant 14*

She explained that after trying the project for a month, it did not suit her and she would prefer to spend time focusing on sport and exercise qualifications. Indeed, it is important to acknowledge that no workshop is likely to be suitable for all.

Staff Assessment of the Making for Change Project

Individual discussions were held on the 18th May 2017 with the current four Workshop staff members, to ascertain their perspective on the success and progress of the project to date, aiming also to understand their views of the industry standards needing to be met by the women for future employment opportunities. Opening questions for discussion with the research team initially focused on two areas:

1. The project aim for the women to reach high-quality garment manufacturing skills in six months.
2. The benefits and challenges of introducing the industry standard new ways of working.

Staff members had slightly differing descriptions for high-quality/level garment manufacturing but all referred to quality of accuracy and the need for consistency. The six-month timeframe was acknowledged as difficult to achieve in the Workshop’s prison environment, and more so in this first year with the move from HMP Holloway to HMP Downview. In addition to contributing factors, such as the well-being of the individuals, it was noted that other prison duties affect the organisation and structure of the Workshop’s activities. For example, unplanned interruptions from the prison officers and individuals unable to attend sessions, impacting on the systematic delivery of training and team working processes for production.

“ It makes it hard to coordinate getting women trained for the certificate and production.” - *Staff 2*

It was also acknowledged that some of the women are more able than others to achieve appropriate standards, citing the difficulties of ensuring that the women are confident and independent and getting them to similar skill levels.

“Some women just don’t get it, others walk in and pick it up.” - *Staff 3*

The new ways of working were welcomed and seen as a step forward for achieving success in the project. However, challenges - especially during the introduction of the new system - were evident. Staff comments indicate the transition to the new way of working was harder for the women who had been involved in Making for Change at HMP Holloway and subsequently moved to HMP Downview. Staff also cited that some of the individuals’ skills had improved through these new methods of team working, however it did depend on the team’s dynamic.

“The new system is more transferable to external manufacturing units and gives them more diverse skills.” - *Staff 1*

“...has been great for quality checking in production...more appropriate to production orders, and the women’s skills and confidence has improved.” - *Staff 2*

“The women see the new career opportunities from it.” - *Staff 2*

“...Holloway women especially, were not so happy with it, they were too relaxed, felt like they were losing focus to work. Didn’t like the change and new faces.” - *Staff 2*

“We need to find suitable way for each production run, small team work for some runs is annoying.” - *Staff 4*

The staff undertake different roles and have been working on the project for varying lengths of time, offering different perspectives, however key themes emerged:

- **Consistency and retention of skills acquired**
The staff members cite consistency and retention of skills learnt by the women as the largest challenge in the Workshop, and comment that they have named this problem ‘the fog’. The women are regularly unable to repeat a previous, successfully learnt task, and this has a detrimental impact on production activities.
- **Confidence and independence**
Staff comment that the women lack confidence in their abilities, they need reassurance and are unable to progress the work when specific staff are not in the Workshop.

“It’s not an actual job because a teacher is there, so they rely on that, and are always slightly less confident than need to be.” - *Staff 1*

“Women struggle with critical feedback and get defensive, especially if they need to unpick or redo.” - *Staff 2*

“They can feel hurt, if they haven’t been given the production task.” - *Staff 4*

- **Motivation through rewards and achievement**
Currently, there is not a bonus system for the women in the Workshop, and the staff members are committed to making the Workshop sustainable so that they may be allowed by the Prison Governor to reward good work through additional payment. The staff members acknowledge that women are aware of and would welcome this potential reward scheme, stating that bonuses would improve the women’s morale and the standard of the work. Discussions also acknowledged that gaining qualifications or seeing the client images of garments they had produced improved morale and motivation.

“Some women get the requirement of it [the new ways of working] to get the dexterity and benefits...but when they get a bonus, they get it more. At Holloway, they understood when they got a bonus. When they just want a certificate they move to Hair and Beauty.” - *Staff 1*

“Hard to get performance without rewards. The women are not so interested in production, they want the certificate.” - *Staff 3*

“It will be a morale boost if they get it [the bonus].” - *Staff 1*

“Carrot not there for dangling.” - *Staff 3*

“It’s positive because it’s not just training, when the women see the pictures [client images], they can show real achievement.” - *Staff 4*

Staff also commented that repeat ranges and orders would help to set the quality standards to an appropriate level, with the new bundle system improving quality through traceability and a new staff member starting in the area of Quality Control to support the training of the women.

“The women see the new career opportunities from it.”

- *Staff 2*

Assessing Learning in a Manufacturing Workshop

In the Manufacturing Workshop the teaching methods used combine the women working towards ABC Award qualifications in Fashion and Textiles and working directly with commercial manufacturing orders.

To understand the learning gained in garment production and how this is measured, the research team considered:

- Level 1 Award portfolio submissions, additional supplementary work, and the Learners’ Unit Achievement Checklist
- The External Moderator report validating the high quality of the outputs for the Level 1 and
- Industry Advisor comments on the high standard of the technical folders (produced as part of the Level Awards)

To understand the learning gained and/or success in producing commercial orders and how this is measured, the research team considered:

- Comments from the women interviewed and through responses in the Creative Survey
- Observational investigation of the production samples held at the Manufacturing Workshop
- Discussions and email exchanges with Making for Change staff
- Product Evaluation questionnaire focusing on clients ‘Ragged Priest’ and ‘Fara’
- Industry Advisor comments on the orders witnessed to date

The teaching methods and assessment processes for the qualifications are clearly defined by ABC Awards, providing a structured approach both for the Making for Change staff and the women. The taught units provide technical and creative skills designed to work towards gaining careers in this field, and allow the women to achieve qualifications while in the Manufacturing Workshop.

Quantifying learning and measuring the success of skills learnt during an order becomes less clear especially as the production process depends on teamwork. Therefore, the competence and achievement responsibility may shift from the individual to the Making for Change Manufacturing Workshop. Even so, the learning and skills gained during this process adds to competency levels for completing the awards and employability.

The research to date has not investigated the commercial viability of the manufacturing unit from a financial perspective. However, the questioning process has noted that staff and the Industry Advisor comment on the ‘challenges’ and ‘learning opportunities’ created by inconsistent orders received by the Workshop. The research team observed that many of the orders were ‘soft products’ and accessories rather than garments, highlighting that the Workshop at this stage was capable of producing simple manufacturing orders. This may also indicate that the Workshop as a whole is not yet ready to produce ‘high-level’ commercial orders.



Measuring Learning Production Methods

Learning Opportunity	Teaching Methods	Assessment Methods
<p>ABC Awards</p> <p>The qualification has been designed in response to an identified industry need for specific programmes of learning within the fashion and textiles industry and forms part of a suite of vocationally related qualifications in Fashion and Textiles at Levels 1, 2 and 3.</p>	<ul style="list-style-type: none">Clearly defined learning outcomesTechnical demonstrationsSet assignmentsSkills sessionsSafe workingSelf guided independent learningFormative feedbackSelf evaluationGroup discussionsProduction of portfolio of outcomes	<ul style="list-style-type: none">Learner Unit Achievement Checklist (individual)Internal Moderation (individual)External Moderation (units moderated)
<p>Manufacturing Orders</p>	<ul style="list-style-type: none">Technical demonstrationsApply learnt processesDevelop new skills as per the orderCollaborative workingSpeed/dexterityFormative feedback	<ul style="list-style-type: none">Completed order (Manufacturing Workshop)Delivered on time (Manufacturing Workshop)Repeat orders (Manufacturing Workshop)Client feedback (Manufacturing Workshop)Formative feedback (individual & group)
<p>‘Downtime’</p>	<ul style="list-style-type: none">Self directed experimentation and practicePeer learning	<ul style="list-style-type: none">Formative feedback (individual)

This table demonstrates how the women learn in the Manufacturing Workshop. It highlights where individual achievement is accredited and where the ‘measure’ of success shifts to the Workshop.

Training models in prison services generally offer offenders either the opportunities to gain a qualification or to gain skills through production. Making for Change offers both the qualification and production training. Some of the women noted their concerns about the time balance between achieving the qualification and undertaking production orders.

“It’s much more distressing trying to do the certificate and also production, it’s such a conflict of interests. It would be so much easier, thinking of it as an academic year, like nine months to do the certificate, just to get to Level 1.”
- Participant 8

“However, the positives are that you have a body of work (from the certificate) to take to an interview, and you wouldn’t have that from production only. You could take the samples and technical folder, plus you could take photos from the actual orders. This is invaluable.” - Participant 8

Creative Survey

Only three women had completed enough of their Level 2 Award to complete the Creative Survey. The survey was structured to allow the women to respond to questions by circling the most appropriate answers and they also gave additional verbal responses to the researcher.

The ABC Level 2 Award offers the women their first opportunity to undertake an individual creative project. The work undertaken for the project happened only inside the Workshop and the women were unsure of how much time was allocated to the project. The project offered the opportunity for the women to learn new skills across a broad range such as developing ideas, researching, designing, using colour, construction, using machinery, pattern cutting and business skills. They all had the opportunity to use a sketchbook and enjoyed working in this way, one participant saw the sketchbook as ‘allowing’ her to be creative and a place to keep the ideas together.

All three women were happy with the final outcomes and felt more creative since completing the project. The women cite that it brought back good memories and gave them more confidence. All three women received helpful, supportive verbal feedback from a Workshop staff member and two women received feedback from the Industry Advisor, seeing this as valued constructive criticism.

In response to the final question; ‘Do you think your product is good enough to be sold in a shop or online?’ All 3 women answered ‘Yes’.

Training models in prison services generally offer offenders either the opportunities to gain a qualification or to gain skills through production. Making for Change offers both the qualification and production training.

Mapping the Project: Employability and Industry Needs

Acknowledging that the Making for Change Project was initiated, in part, to respond to UK garment manufacturing sector identified needs, the gathering of additional data seeks to ascertain the Manufacturing Workshop’s progress to date. In addition to interviewing the women the researchers posed questions to the Making for Change staff and the Industry Advisor with the aim of gathering robust information, including the external scope to support the development and future success of the project. The questions and external data sourcing focused on three main areas:

1. The length of training programme to reach ‘high–quality’ garment manufacturing skills
2. How the Manufacturing Workshop is meeting the UK fashion industry needs for manufacturing skills
3. How the ‘success’ of production orders are identified and/or measured

Responses to questions highlighted a mismatch between the duration of time Making for Change staff acknowledged as achievable for the women to gain ‘high-quality’ garment manufacturing skills, and the time usually taken to reach the same achievement levels in industry. For example, Making for Change staff indicated that for the Level 1 Award, it may take some women up to six months to achieve, whereas the Industry Advisor would expect trainees in an external manufacturing unit to be achieving a much higher level within 16-22 weeks, and although it must be noted the Making for Change participants train during a shorter week, there is a discrepancy in these timeframes.

The research team had the opportunity to observe the Level 1 assessment process, whereby the assessment and feedback was conducted by the internal assessor and moderated by London College of Fashion, UAL staff. The portfolios of work submitted by the women were competent and met the Level 1 criteria, with some folders demonstrating additional commitment and a higher quality of skills. The written feedback was constructive and supportive, giving each of the women clear evaluations of their performance and offering advice for future learning. The feedback was structured in a professional but personalised and complimentary manner.

The External Moderator Report (2016) confirms that the women are meeting Level 1 Award expectations, however both

Making for Change staff and the Industry Advisor indicate that this does not qualify as a ‘high-level’ garment manufacturing standard, and both describe what constitutes ‘high-level’ outputs in differing terms.

Although further understanding is needed to quantify which types and qualities of outputs should be classified as ‘high-level’, using the completion of a Level 2 Certificate unit with a shirt as the outcome, checking data from external sources such as ABC Awards⁴ and The Fashion Technology Academy⁵ it was also indicated that the hours required to gain ‘high-level’ garment manufacturing skills are obtainable in a shorter timeframe in an education-only context.

The Making for Change Industry Advisor has over 30 years of managerial experience in the garment manufacturing sector, supplying high street, premium and ‘High-End’ designer markets, and also has worked on a European Regional Development funded industry facing project. With extensive knowledge of industry needs, the advisor recognises a skill shortage of quality sewing machinists and cutters in London, with manufacturers consistently looking for machinists. The advisor also notes the lack of UK garment manufacturing capacity stating:

“Other European countries have significantly larger ready-made garment manufacturing capacity, with a comparable cost base there is no reason why the UK could not be on par with our European neighbours, being so close to the consumer at a time when speed to market is such a driver of sales makes the case even stronger.”

The above comment is further qualified in The High-end & Designer Manufacturing Report commissioned by the British Fashion Council, UK Fashion & Textile Association, Creative Skillset and Marks & Spencer (Moore, 2015), which identifies the needs to increase skilled workers for the fashion manufacturing industry and a demand for manufacturing from ‘High-end’ designers.

The Making for Change staff located at HMP Downview discussed how clients, especially new design businesses, identified one reason for wanting to place orders with the Making for Change Manufacturing Workshop, as a ‘way-in’ to entering the retail market place with well-produced items, having not

“There is a skills shortage of quality sewing machinists and cutters in London, with manufacturers consistently looking for machinists.”

- Making for Change Industry Advisor

4. www.abcawards.co.uk/qualifications/qualification-by-sector/fashion-and-textiles (Accessed: 7 April 2017).
5. www.fashion-enter.com/index.php/fashion-technology-academy (2002-15) (Accessed: 23 March 2017).

found capacity at other manufacturing units. Recognising one aspect of the developing client base, Making for Change staff actively sought out these businesses at trade fairs to encourage more manufacturing orders. Many of these clients also required relatively simple sewing manufacturing techniques, this being ideal for the trainees current skills levels at HMP Downview.

Further research is required to ascertain whether the Making for Change Workshop is working towards meeting this ‘High-End’ garment industry need. The current approach encouraging simpler manufacturing orders seems appropriate while many of the women, 20 to date, have achieved ABC Level 1 and three women are currently progressing through the Level 2 units. However, both the Making for Change staff and the Industry Advisor observe that experiencing real client production contracts prepares the women for ‘high-quality’ manufacturing.

The Industry Advisor comments:

“There is evidence that attainment is being reached albeit through training material and mock up production runs, what is required now is a suitable programme of work, with a sustained period honing and seasoning the skills acquired.”

To establish whether a production order had been successful, the Making for Change staff referred to quantifiable data such as achieving order delivery dates, items passing client quality control expectations and repeat orders. In addition to these, an email follow up or telephone call also ascertained client satisfaction. Although this information is well collated and systematic, it did not specifically refer to an evaluation of the types of garment manufacturing skills acquired by the women during the process, or identify general areas for development or strengths of the Manufacturing Workshop.



Further Education, Training and Employment

The short-term nature of the evaluation means limited data is available on further education, training, and employment. At the time of writing this report, the majority of women taking part in Making for Change at HMP Downview were still incarcerated. We are aware of one woman who was released into the community - who the research team met at the first visit to HMP Downview - being supported by London College of Fashion, UAL to complete her Level Two qualification.

The research team observed that the visit by Working Chance on the 17th May had been successful in raising the women’s morale through providing a sense of career opportunities available to the women.

“Working Chance – was super inspiring and gave focus to career opportunities. It’s made everyone excited.”
- Participant 8

Limitations

There are of course limitations to the research presented here. The short-term nature of the evaluation means it was not possible to measure any longer-term impact of the project. However, the data provided indicators of the likelihood of any longer term impact. The recommendations made in this report are intended to increase the chances of positive longer-term impact.

The sample of participants included in this research is relatively small. However, the sample includes the majority of women currently involved in the project and is more than adequate for the type of in-depth qualitative methods employed here. This allows for an understanding of the impact of the project on a variety of individuals. Collecting in-depth qualitative information on all participants (providing informed consent is given) allows deep and meaningful data to be collected.

The information gleaned from interviews with those in contact with the criminal justice system can provide us with a wealth of information (Sapsford & Jupp, 1996). However, there is evidence to suggest that offenders may respond to researchers in what they perceive as a socially desirable manner (Murray, 2001). The research team are highly experienced in working with women in prison and aware of the potential methodological and practical issues. In an attempt to encourage open and honest responses, the researchers spent time talking with the women as a group, and individually, to explain the evaluation and establish rapport. The research team also had a strong awareness of the importance of emphasising independence and social remoteness from the prison establishment in order to encourage the disclosure of information.

Summary and Recommendations

Making for Change is an ambitious and multifaceted project, which takes an innovative approach in seeking to improve the engagement of women offenders in prison industries. The aims, to develop a replicable industry standard programme of training to boost UK garment manufacturing, to source and secure skilled employment for offenders, and to reduce re-offending, are inter-woven.

While there is some research on the role and impact of creative and skills-based interventions within criminal justice settings, there is limited research on projects working with women in prison (Caulfield, 2015). Furthermore, the development of a fashion and manufacturing project within a prison has not previously been the subject of academic research.

Taking a strengths-based approach, the evaluation collected data to assess both if and how the project had an impact, and also to identify any barriers to success. The research team gathered observational, focus group, and interview data with Making for Change participants, staff, and stakeholders. 14 women at HMP Downview taking part in Making for Change were interviewed for this evaluation. This evaluation has highlighted the voice and experience of the women themselves, and the project staff, to evaluate specifically whether a fashion and manufacturing project can have an impact.

The findings of this six-month evaluation suggest that Making for Change is making significant progress to towards achieving its core objectives.

“Working Chance – was super inspiring and gave focus to career opportunities. It’s made everyone excited.”

- Participant 8



Key Findings

- ① **Improvements in mental health and well-being**
The majority of women engaged in Making for Change experience the project in a way that is beneficial for their health and well-being.
- ② **Improvements in social skills and confidence**
The majority of women engaged in Making for Change experience developments in social skills, groupwork ability, and increased confidence. The project provides a supportive environment.
- ③ **Aspirations for a positive, crime-free future**
The majority of women taking part in Making for Change feel inspired and empowered for the future, and wish to use their newly developed skills. Such experiences are closely linked to concepts of secondary desistance.
- ④ **A need to ensure opportunities are available to meet participants' aspirations**
Having aspirations treated seriously and supported is particularly important as it is viewed as central to achieving lasting change in offender populations (HMI Probation, 2016). The evaluation found that the knowledge and skills to meet the aspirations of the women are being met. Making for Change must now ensure that the opportunities and resources to meet these aspirations are available. This will also be crucial in meeting the project aim to contribute towards resolving a skills gap in the London garment manufacturing industry through the supply of new skilled workers.

- ⑤ **A need to ensure careful communication**
The evaluation revealed a lack of clarity for the participants in three key areas:
 - About the changes to the project as a result of introduction of the new model of working (change management)
 - About expectations for time balance between achieving the qualification and undertaking production orders
 - About potential employment opportunities on release.
- ⑥ **A need to implement a consistent definition of 'high-quality' garment manufacture**
While the work produced by the women was competent, with some demonstrating a higher level of skills, the evaluation revealed an inconsistent approach to defining the term 'high-quality and/or level garment manufacture. As well as agreeing a definition in terms of a quality measure in a garment outcome or Level achieved (through an award, certificate or diploma), it is important that the women understand the working environment of a manufacturing unit, in terms of collaborative working and speed efficiency. The Making for Change team should consider the duration of time that should be achievable for the women to gain various garment manufacturing skills, and the accredited awards.

Recommendations for the On-Going Development of Making for Change

The evaluation was intended as a form of ‘action-research’, providing evidence-based recommendations for the continued development of Making for Change. The recommendations below are based on the findings of this evaluation. The recommendations are intended to support the development of Making for Change, to do the best for the women, the prison, and society.

For the Making for Change team

1. Consider how participants’ time is structured and divided between training (via the certificate) and training (on the job through production).
2. Ensure regular and consistent communication about the structure, expectations and aims of the project, and employability opportunities. This might be through a mix of verbal communication and visual communication (e.g. wall posters)
3. Implement a system of regular feedback/feedforward to provide a space for clear communication of concerns and issues between the women and project staff
4. Make explicit to participants that the combination of the different learning and training skills being delivered, including creative, technical and speed efficiency are important for the success of their future employability

For London College of Fashion, UAL

1. Focus on the development of external employment opportunities for the women taking part in Making for Change. Clear routes to employment are a priority for the success of the project and the future lives of participants
2. Clarify the expectations of the term ‘high-quality’ garment manufacturing to ensure that all stakeholders are working towards the same achievable outcomes
3. Consider options for sustaining educational support for participants on release from prison where they have not yet completed their qualification(s)
4. Continue to ensure that future Making for Change staff appointments are made with the expert input of fashion educators or fashion industry specialists
5. Develop a framework for evaluating the ‘success’ of client production contracts to understand both the impact on the skills acquisition for participants and the capability of the Manufacturing Workshop to respond to varying orders

For the prison

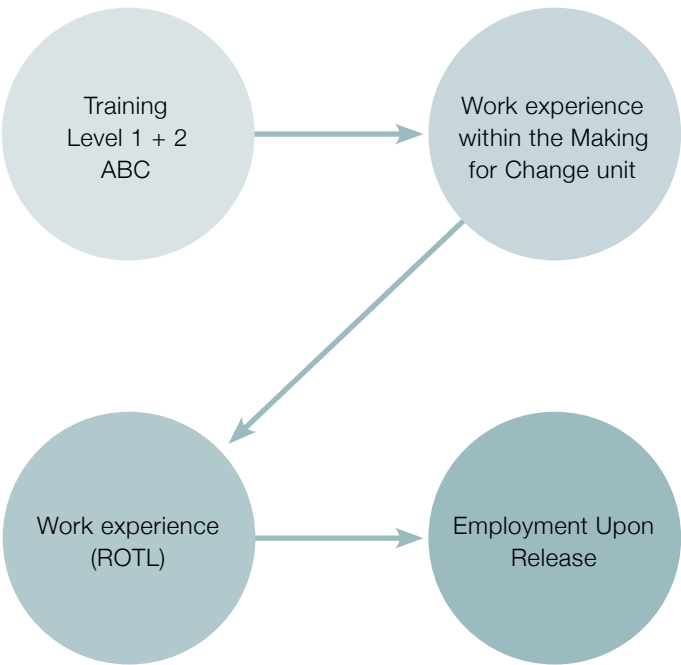
1. To acknowledge the successes of Making for Change highlighted in this evaluation
2. To procure some of the project income to support external staff salaries
3. To reward participants for good work by formally agreeing incentive days and bonus payments

For the Prison Service

1. Ensure that the work towards offering an increased exposure for women to prison industries is continued.
2. Ensure that all offenders have access to work experience, training and life skills regardless of their gender

Model of change

By meeting its aims, implementing the recommendations of this report, and building further the work opportunities, the Making for Change model of Change would look as follows:



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